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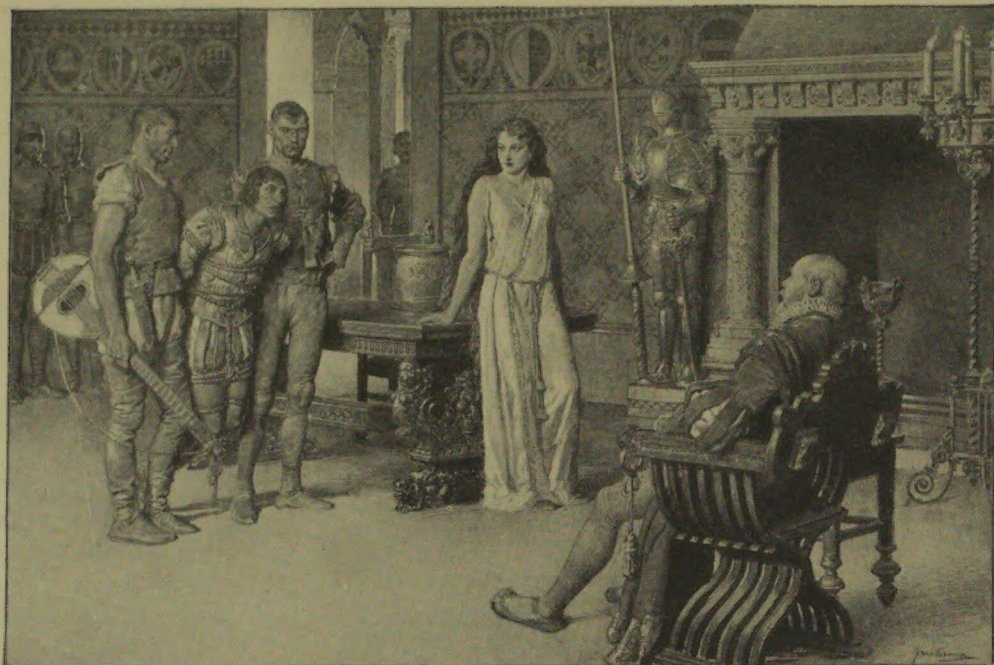
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A relic of the high chivalry of the Crusades lingered about them, but their principal aim was commercial. Some few spoke of honour, but the greater part were inspired by pieces of gold, by red wine of Italy, by the dark eyes of her ladies.

Many are the tales told about these Condottieri. Machiavelli jests at their expense. Ammirato, the historian, defends them. Both agree on one point: that many of their battles—like those of the Chinese War Lords of to-day—were bloodless.

Once, in Naples, they fought simultaneously *for and against* the Pope. From sunrise till sunset they fought. The cries of their strife and agony resounded through the city. Yet, when hostilities ceased, not one man was killed or hurt, or even discomfited. All, in fact, felt the exhilaration from the exercise—and the profit.

Again, at the battle of Zagonara, the sole casualty was Luddovicco delli Obizzi—who fell into the mud and was smothered.

Yet again, at Molinella, no one suffered hurt beyond bruises, but all enjoyed the kudos and the cash of so bloodless a campaign.

The Condottieri championed the cause of anyone who could pay for their service. They would defend Pisa in the morning and attack Pisa at night. The blinding rapidity of their volte-face made it a little difficult for anyone—save themselves—to know for whom they were fighting at any given moment. One day it was "Viva! Viva Firenze!" Another day, "A basso i Fiorentini . . ."

AMONG the knights who went out from England to seek their fortune in the ceaseless wars of Ghibelline and Guelph, of Pope and Emperor, of Italian city and Italian city, was Sir Robert Hawkwood, nephew to the one-time leader of the band.

He was his uncle's nephew when it came to fighting. The sham tussles in which he took part with the mercenaries disgusted him—his company had enjoyed not one serious encounter since his enrolment.

The enemy—which invariably consisted of fellow Condottieri—always ran hotfoot in retreat and left the Englishman with no human scabbard for his sword. And this—for he held the faith of the soldier—affronted him.

One day, as he lay with his comrades in a shady glen in the Monté di San Giuliano, he voiced his discontent. He complained that, when the spur of knighthood was stuck to his heel, he thought never to become merchant or mountebank. He had not been asked—or paid—to hazard his life; he had been invited to draw his dolé by making a show of war and crying for mortal wounds he never received. This, to him, assailed his honour.

But the others, blunted by use, high living, low doing, laughed him to scorn.

These soldiers, by pragmatic sanction, found their spokesman in one l'Allegre, a Gascon: rightly named the Merry—or Light.

It seemed incredible to his mind, sunk in the content of sloth, that anyone should dream of complaining about conditions as ideal as those they now enjoyed. They had money, food, wine, women, the use of—though not the right to—uniform. And they were spared the risks inherent in a soldier's life . . .

What happens to this hot headed English Free-Lance? How do these adventurous soldiers meet their fate? Here's a Story full of action and interest. . . . read it all . . . "Sir Robert the Condottiere" in the March issue of "Britannia and Eve."

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PHILIPPINES: by Aleko E. Lilius

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WHEN DEMPSEY WAS KING . . .

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by Philip Hewitt-Myring

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by Winifred Lewis

I'LL TELL YOU ALL I KNOW

by Mary Young

DECORATION, 1935—a Review.

BOOKS: Reviewed by Arnold Palmer

"A DINNER OF HERBS"

by Nancy Yates-Smith

SPRING FASHIONS FROM PARIS AND

LONDON: by Jean Burnup

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by Joan Woolcombe

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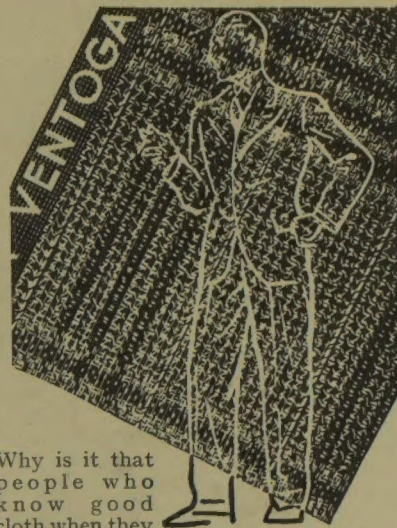
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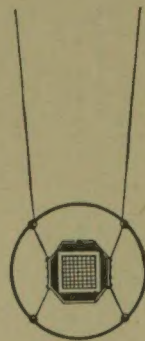
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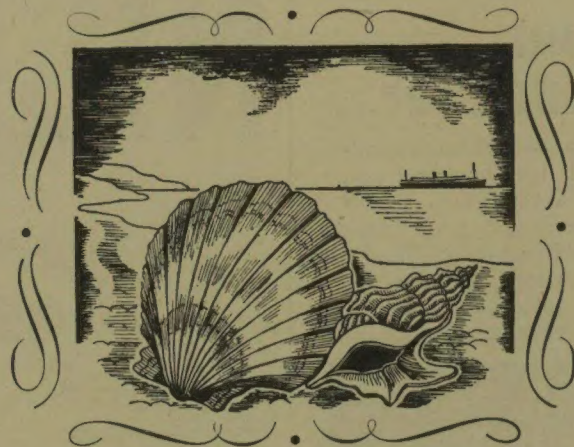
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THE ILLUSTRATED LONDON NEWS

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SATURDAY, MARCH 9, 1935.



AN UNKNOWN FORM OF FAR EASTERN ART DISCOVERED IN ANNAM: AN EXTRAORDINARY DRAGON-MAKARA, APPARENTLY IN A THEATRICAL MASK—A TRANSITION TYPE BETWEEN SINO-ANNAMITE AND INDIAN ART. (5½ FT. LONG.)

This new and remarkable example of ancient Oriental sculpture is one of the most interesting discoveries recently made in Annam, on a site now known as Tháp-mâm, by an archaeological expedition working on behalf of the French School of the Far East, as described on a later page of this number by M. Jean Yves Claeys. Other specimens from the wonderful wealth of sculpture found during the excavations, some of which, like the above, represent a form of eastern art not previously known, are illustrated on a double-page. The sculptures, as M. Claeys points out, belong to the time of the old Champa Kingdom, whose first dynasty, mentioned in an inscription of the second or third century A.D., preceded the Annamite empire. The new discoveries, he observes, indicate the Indian origin of the first civilisation in Annam, while at the same time they disprove the supposed decadence of Cham

art in its second period. The figure illustrated here, which is 5½ ft. long, was a feature of architectural decoration. In his descriptive note upon it, M. Claeys writes: "Like the example shown in Fig. 3 in a later page, this Dragon-Makara, recumbent in a natural position of defence, is of a type hitherto not encountered. It is, however, more closely related (than Fig. 3) to the Annamite dragon of the same epoch. It also furnishes a transition type between the two arts, the Sino-Annamite and the Indian, which met in the land of Champa, the present Annam." Alluding to the same figure in his article, M. Claeys says that it "seems to be wearing a theatrical mask." He points out also that the various representations of dragons, composite and fantastic, discovered at Tháp-mâm, throw light on the evolution of this decorative motif derived from the classical art of India.

(SEE ALSO LATER PAGES IN THIS ISSUE.)



By G. K. CHESTERTON.

MYSELF an enraptured reader of Tracts of all kinds, I have long loved most warmly those which are didactic by means of dialogue; those in which the Good Boy reasons with the Bad Boy in dramatic form; in which James catechises William about whether he is saved; or Plain Man similarly catechises Working Man about whether he wants to be socialised. I found this method employed in a weekly organ of culture in the interests of Picasso and the methods of the New Artists, and read it with all the old relish. It is interesting to note how one arguing for the most advanced and, as some say, anarchic æsthetics, nevertheless falls into all the old habits of the didactic dialogue. There is the same breezy opening of comradeship between the Good Boy and the Bad Boy; the same deceptive air of equality in argument at the beginning; the same tendency of the Good Boy to make longer and longer speeches, and of the Bad Boy to give briefer and feebler replies towards the end. There is the same lamentable weakening of the Bad Boy, his tendency to go all to pieces at the most important point of his case; the same too-easy triumph of the Good Boy, seeing all sorts of admissions made by the interlocutor which would not be made by the reader. Nevertheless, this dialogue contains some very interesting and convenient summaries of the common arguments on the question, here stated in answer to the questions. And though I am very far from being a Good Boy, or specially fitted to be a catechist, I should very much like to catechise the catechist, and to ask a question of my own.

I do not mean that I particularly want to take sides in the disputation; I have no axe to grind and no palette-knife to flourish. Like Rosa Darte and Socrates and other unpopular characters, I only ask for information. Apart from the question of whether anybody has expressed himself properly in paint, I am interested in whether somebody has expressed himself properly in print. I mean that a certain philosophy is here verbally expounded and explained; and I want a particular part of it more clearly expounded and explained. I am quite prepared to believe that the true explanation might be something I could accept; indeed, there is a great part of it that I do accept. But perhaps it would avert needless delays and obstacles, if I say first that it will be quite useless to answer me by calling me a photographer, or a Royal Academician, or any other term of classy contempt for the lowly. I may not be adequately familiar with the art of painting, but I am somewhat wearily familiar with the art of controversy; with its important subdivision of the art of claptrap. I know all the artless artfulness of that convention of debate, by which anybody who objects to working men being sweated or swindled immediately becomes a Bolshevik from Moscow; or anybody who detects illogical ideas in Darwinism becomes a Baptist from Tennessee. I know exactly what I mean; I know it does not in the least resemble what such disputants would suggest that I mean; and I am at the moment merely trying to find out what they mean. I know I greatly prefer gargoyles to girls painted in pink soap for the Royal Academy; I also know that photographers do not represent things exactly as they are, any more than Royal Academicians. The photographers rather specially go in for misty and moonshiny experiments in pure impressionism. But if, in asking a harmless question of the New Art Critic, I should become unintentionally involved in controversy, it may be as well to say at once that these catchwords are not things with which I can be caught.

What I want to know is this. The catechist takes for a text a famous picture in which, popularly speaking, there are floating about two flattened or misshapen guitars; and when the simple enquirer asks why the artist made them thus misshapen, his teacher offers him two reasons, which are stated clearly enough. The artist, he explains, did it first because his first concern was merely with masses and lines placed

that really does interest me is this: has the idea of a guitar really got anything to do with it or not? I do not care how remote or symbolic is the suggestion of a guitar; but is the guitar in any sense whatever a thing to be suggested? Or is it only that the lines of abstract proportion happen to make a well-drawn design which looks a little like a badly drawn guitar? That question seems to me fundamental to any philosophical or psychological theory of æsthetics; and it is exactly that question which this lucid infant catechism does not clear up.



ST. DAVID'S DAY: THE PRINCE OF WALES PRESENTING LEEKS TO THE WELSH GUARDS AFTER THE PARADE SERVICE AT CHELSEA BARRACKS. As Colonel of the Welsh Guards, the Prince of Wales handed leeks to the officers and gave to each of them a basket of those emblems for distribution throughout the regiment.

where he wanted them as a matter of proportion and composition; and, second, in order to show the public that he did not profess to represent any ordinary external objects exactly as they are. Now, the first thing that it would occur to me to answer, in my capacity as Bad Boy as yet but partially cowed, is that the artist could have achieved both these objects

external thing by exaggeration or suppression, and thus developing it by distorting it. Gothic carving or Oriental ornament are full of beautiful forms which might be called deformities. This sort of emphasis exists in ordinary existence. A man with one eye does in a way emphasise the idea of an eye; especially if the eye were placed in the middle of his forehead.

Few can count a cyclops in their circle of friends; but there is no doubt that the monster would emphasise his own eye; and, if he were a worthy friend, even lend a new meaning to the moral metaphor of "a single eye." It is even possible, at some imaginative angle, for a cripple or a hunchback to bring out all the strange mystery of the body of man. But the question I am asking is this: does the modern artist mean in any sense to bring out the idea of a guitar, as the cyclops would bring out the idea of an eye? Or does his contempt for the actual appearance of a guitar include a contempt for any aspect of a guitar?

That seems to me a very vital distinction; and the failure to clarify it is responsible for the rambling of a not very vital discussion. If it be decided in the first sense, that nothing matters except mathematical harmonies or proportions, then I shall take the liberty of answering that the new art is a narrow art; quite legitimate and quite limited like that of Doric architecture. If it be decided in the second sense, that this is a way of symbolising the strange things of this strange world, I shall agree again; but point out that this, like most lawful things, is under a law. It is in this case a law of diminishing returns. If we get too far from the fact, it will not be recognised even in the fancy; a centaur may be a hybrid of horse and man, or a mermaid a fish and woman; but if you continue to mix hybrids, they will not breed.

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perfectly easily without bringing in any question of guitars at all. Let him draw his lines and create his forms in a purely decorative manner, and we shall naturally look at them as purely decorative. And nobody will charge him with the foul crime of drawing a guitar as if it were a guitar, if he does not draw any guitar at all. Now, the philosophical question

NOVEL DEVICES FOR PEACE AND WAR: VARIOUS FORMS OF INVENTION AND ADAPTATION.

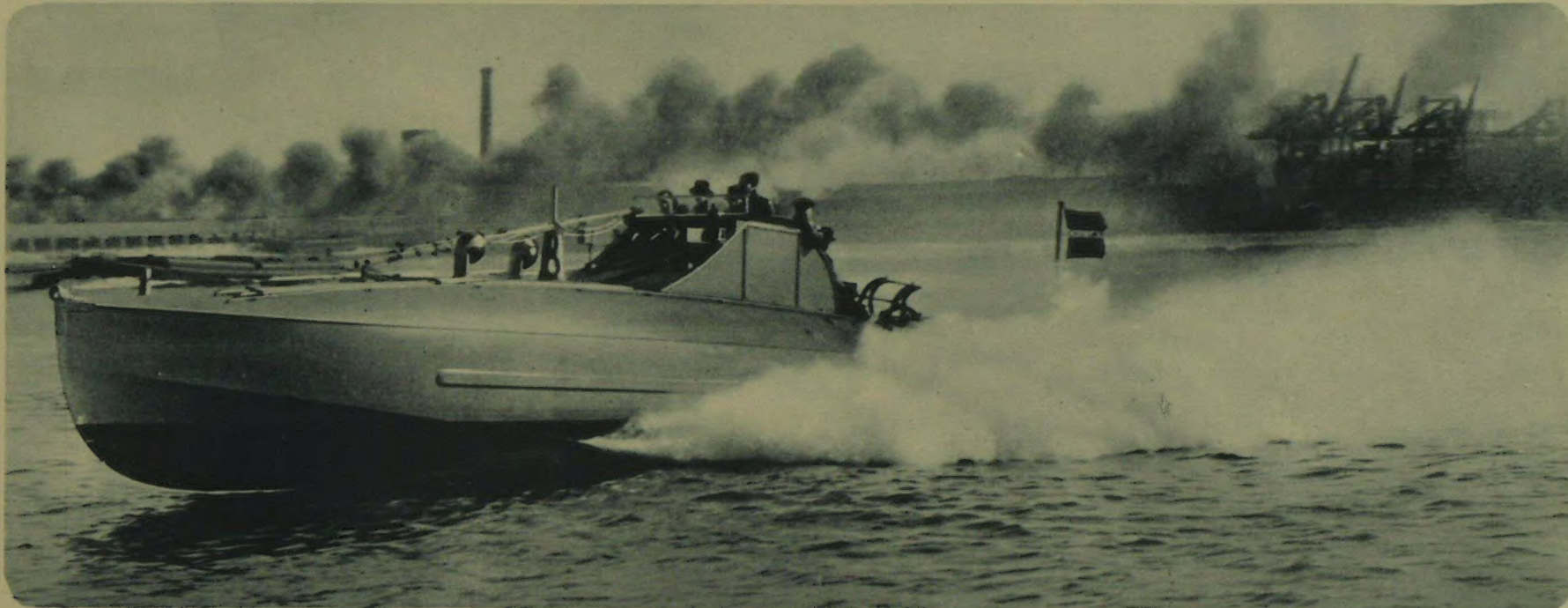


POLISH ARMY MANŒUVRES IN THE SNOW: RIFLEMEN (STILL WEARING THEIR SKIS) CAMOUFLAGED BY WHITE CLOTHES AND HOODS—MILITARY ADAPTATION TO ENVIRONMENT. These interesting photographs, which have lately come to hand from Poland, were taken not long ago during military manœuvres held in the western region of the Carpathian Mountains. As will be seen from our illustrations, the whole of the landscape was covered in snow and, for purposes of camouflage, the soldiers of the Polish Army taking part in the exercises were provided with a



WHITE-CLAD POLISH SOLDIERS SKI-JÖRING BEHIND A TANK ON A SNOW-COVERED ROAD: ADAPTATION OF WINTER-SPORT METHODS TO MILITARY PURPOSES.

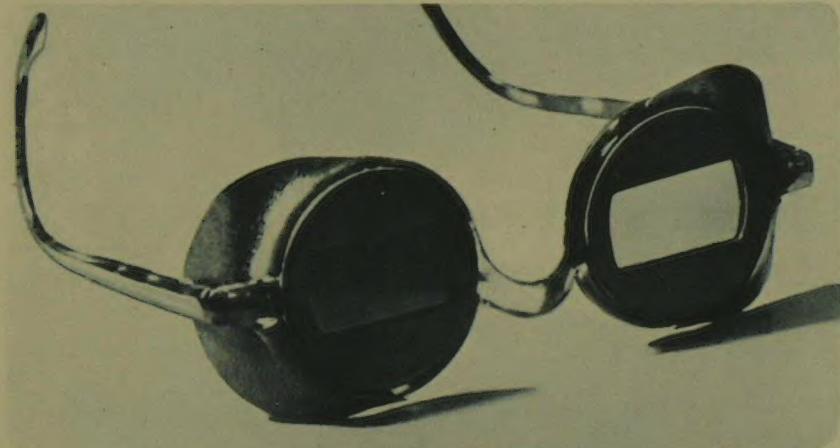
special white costume, to assist in rendering them invisible to the "enemy." This device may be counted as an instance of adaptation to environment. Another example was the use of a popular winter pastime—ski-jöring—for military purposes in association with tanks. Camouflage by white clothes in snowy surroundings, it may be recalled, was employed on some occasions during the War.



SPEED TRIALS OF A CRAFT REPORTED TO BE THE FASTEST WAR-VESSEL IN THE WORLD: A NEW MOTOR-DRIVEN TORPEDO-BOAT, BUILT IN THIS COUNTRY FOR THE SIAMESE GOVERNMENT, TRAVELLING AT 50 M.P.H. ON THE THAMES OFF GREENHITHE.

According to information supplied with this photograph, the vessel here illustrated is the fastest of existing war-craft. It is a new motor-driven torpedo-boat, and is described as one of a fleet under construction for the Siamese Government. The boat has a length of 55 ft., and a speed of

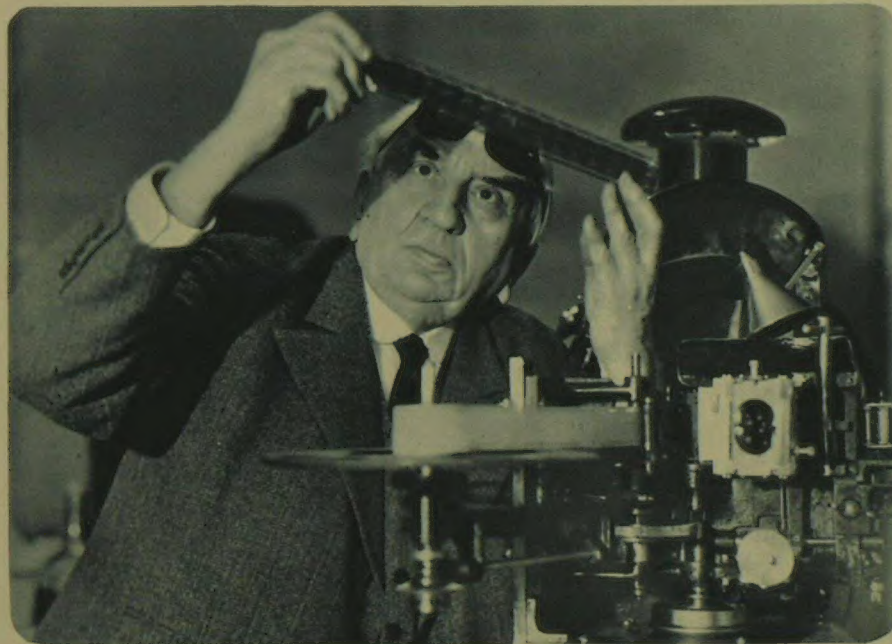
more than fifty miles an hour. Its armament and equipment are stated to include two torpedoes, depth charges, Lewis guns, smoke-screen apparatus, and a wireless installation. The speed trials took place a few days ago on the Thames, at Long Reach, off Greenhithe. Siamese affairs, it may be added, are of special interest at the moment in view of the announcement that the King of Siam, who since last autumn has been resident in Surrey, had recently signed a formal act of abdication.



COLOURED SPECTACLES THAT HAVE NOW MADE IT POSSIBLE TO SEE FILMS IN RELIEF: THE NEW TYPE OF GLASSES PERFECTED BY M. LUMIÈRE.



PART OF A TYPICAL STEREOSCOPIC FILM VISIBLE IN RELIEF THROUGH THE NEW SPECTACLES: A STRIP SHOWING THE DOUBLE IMAGES (GREEN AND RED RESPECTIVELY) IN THE UPPER AND LOWER SECTIONS.



THE VETERAN FRENCH PIONEER OF CINEMATOGRAPHY WHO HAS MADE STEREOSCOPIC FILMS PRACTICABLE BY PERFECTING THE HITHERTO FAULTY SPECTACLES: M. LOUIS LUMIÈRE (WITH GLASSES ON HIS FOREHEAD) SCRUTINISING A STRIP OF FILM.

A successful demonstration of what is stated to be the first practical system of stereoscopic film projection was recently made in Paris, at the Académie des Sciences, by M. Louis Lumière, the pioneer of cinematography in France, now aged seventy-one. He does not claim any new discovery, for, as he pointed out, the principle of cinema pictures in relief was established in 1865, when stereoscopic "magic lantern" views were seen in relief by spectators wearing tinted spectacles. The spectacles hitherto used, however, were imperfect, and rapidly tired the eyes. What M. Lumière has accomplished has been to find the exact colours for the glasses, so that they cause no eye-strain. The stereoscopic films have the usual double image—green and red respectively—which through the spectacles are seen blended into one. It was reported that there is no present intention of using the invention commercially.

AT WAL-WAL: BORDER TERRITORY CLAIMED THE ETHIOPIAN ESCORT OF THE ANGLO-ABYSSINIAN BOUNDARY



BEARING TO THE ESCORT OF THE ANGLO-ABYSSINIAN BOUNDARY COMMISSION, AND, APPARENTLY, TO THE ABYSSINIAN DETACHMENT INVOLVED WITH ITALIAN FORCES AT WAL-WAL: AN OFFICER'S ETHIOPIAN SERVANT; AND DONKEY.



BEFORE THE CLASH BETWEEN ITALIAN AND ABYSSINIAN FORCES AT WAL-WAL: RIFLEMEN OF THE ABYSSINIAN ESCORT OF THE ANGLO-ABYSSINIAN COMMISSION SEEN FACING THE ITALIAN LEVIES, IN A POSITION THEY CONSOLIDATED LATER.



ONE OF THE COMBATANTS CLEANING HIS RIFLE AFTER THE FIGHTING NEAR WAL-WAL: A MAN ARMED WITH AN OLD "FUSIL GRAS"; DATE 1870.



APPROACHING WAL-WAL: THE BRITISH MOTOR CONVOY OF THE ANGLO-ABYSSINIAN COMMISSION ON BOUNDARY GRAZING RIGHTS PUSHING THROUGH THE BUSH ALONG CAMEL TRACKS.



AN ABYSSINIAN SOLDIER: A TYPICAL MEMBER OF THE FORCE WHICH STOOD UP TO AIRCRAFT AND ARMoured CARS.



AN ABYSSINIAN OFFICER WHO COMMANDED SOME OF THE TROOPS ENGAGED AT WAL-WAL (LEFT): A SOLDIER OF THE ETHIOPIAN EMPIRE WHOSE DRESS APPROXIMATES TO WESTERN FIELD SERVICE DRESS.

THE tension between Italy and Abyssinia (Ethiopia) lends particular interest to the illustrations here given; for the dispute that has caused so much military and diplomatic activity on the part of both the Italians and the Abyssinians began at Wal-wal, which is on the borders of Eastern Abyssinia and Italian Somaliland. An Italian account of the incident stated that, on November 23, the Anglo-Abyssinian commission on grazing rights arrived at Wal-wal, a locality, according to the Italian account, "belonging to Italian Somaliland and garrisoned by Italian troops for several years." The Abyssinian Commissioner then said that he had the right to advance, since Wal-wal was Abyssinian territory. This, however, was disputed by the Italian garrison



THE SENIOR ABYSSINIAN COMMISSIONER (LEFT): A PHOTOGRAPH TAKEN DURING A CONVERSATION WITH AN ITALIAN OFFICER ON NOVEMBER 23; WITH AN ITALIAN NATIVE E.C.O. (CENTRE)

(Continued on left)

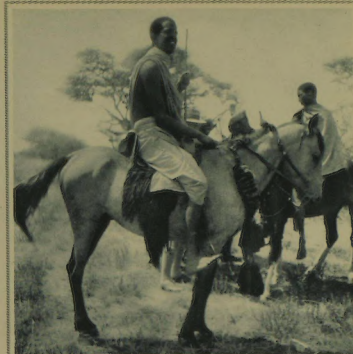
commander. The commissioners withdrew, leaving behind the Abyssinian troops, estimated at about 1000 strong. According to the Italian account, these subsequently attacked the garrison of the Italian post, who held on until the arrival of aeroplanes and armoured cars. The Abyssinian report of the incident differs from the Italian in stating that Italian troops suddenly attacked the Abyssinian escort of the commission with tanks and aeroplanes. Later, a telegram sent to the Secretary-General of the League of Nations by the Abyssinian Foreign Minister stated that "the protest against provocative attitude and demonstrations in Abyssinian territory . . . was made

by British and Abyssinian commissioners jointly." The correspondent supplying these photographs writes: "On Nov. 23, the British Somaliland-Ethiopia Boundary Commission arrived at Wal-wal to study the question of the limits of the area grazed over by British protected tribes. The commission found Wal-wal occupied by Italian forces and withdrew some twenty miles to avoid trouble. On December 5 fighting broke out between the Italian forces and the Ethiopians; the former employed armoured cars and aircraft. In spite of these modern engines of war, the Ethiopians held their position till the following morning, when they retired, leaving 107 dead."

BY ABYSSINIA AND BY ITALY. COMMISSION AND THE ITALIAN LEVIES THEY MET.



ITALIAN "BANDA" NEAR WAL-WAL: SOME OF THE IRREGULAR LEVIES ENCOUNTERED BY THE ANGLO-ABYSSINIAN COMMISSION—MEN WHO TOOK PART IN THE SUBSEQUENT FIGHTING.



ABYSSINIAN TROOPS NEAR WAL-WAL: A MOUNTED SCOUT OF THE ABYSSINIAN SOMALI LEVIES COMMANDED BY THE OFFICER SEEN ON THE OPPOSITE PAGE.



AN ABYSSINIAN FIELD HOSPITAL IMPROVISED AFTER THE FIGHTING: WOUNDED SQUATTING DOWN IN THE SHADE OF A LARGE TREE TO WAIT THEIR TURN FOR TREATMENT BY THE MEDICAL OFFICER.



IN AN AMBULANCE IMPROVISED BY THE ABYSSINIANS AFTER THE FIGHTING: STOICAL WOUNDED STARTING ON A TWO-HUNDRED-AND-FIFTY-MILE JOURNEY TO HARAR HOSPITAL IN AN OPEN LORRY.



TREATING ABYSSINIAN WOUNDED AFTER THE FIGHTING AT WAL-WAL: A PATIENT SQUATTING ON THE GROUND; THE BULLET HOLE IN HIS SHOULDER CLEARLY VISIBLE.

It was announced officially on March 4 that an agreement had been reached between the Italian Legation at Addis Ababa and the Abyssinian Government as to the principles on which the provisional neutral zone proposed by the Italian Government on February 7 is to be established in the Wal-wal sector.

THE SIBYL OF THE NORTH.

BEING AN APPRECIATION OF

"THE LIFE OF CHRISTINA OF SWEDEN": By ALFRED NEUMANN.*

(PUBLISHED BY HUTCHINSON.)

CHRISTINA AUGUSTA, Queen of Sweden, was born in 1626, six years before her father, Gustavus Adolphus, met his death fighting the Imperialists at the Battle of Lützen. An abnormally hairy infant, she was mistaken for a boy, and reported to be such. Gustavus had been praying for a male heir, and no one liked to deceive him; but he took his disappointment well, gave thanks to God, and said: "I hope this girl will fully make up to me for a son." A legend has it that the Lutheran pastor officiating at the christening was slightly drunk, and baptized the child according to the Catholic rite with holy water and the Sign of the Cross. Christina afterwards attributed her leaning to Roman Catholicism to this probably apocryphal incident. Be that as it may, two aspects of her life which have continued to interest posterity—her debatable attitude towards sex and religion—were already in evidence while she was still an infant.

She was an amazingly precocious child. Two letters which she is said to have written in German at the age of four or five are still preserved. In one she sends her father her portrait, observing: "Please think of me when you look at it, and come back to me soon and send me something pretty in the meantime. I am in good health, thanks be to God, and learn my lessons well." This was no idle boast. During the long Regency in which the Queen Mother, who hated Sweden, became on increasingly bad terms with the Chancellor, Oxenstierna, who inherited Gustavus's attitude to European politics, Christina would work as much as twelve hours a day. Not at woman's work: "Her dislike of all that women do and say, of 'chatter, sewing and embroidery,' was fundamental, and her manual clumsiness in all womanly work was quite in keeping with her aptitude for riding, hunting, and all other sports practised by the Court at the time." She claims to have learnt French, Italian, and Spanish without a teacher. (Possibly this is why she never achieved perfection in any of them.) When she was ten, Oxenstierna gave her three or four hours' daily instruction in politics, and when she was thirteen he wrote: "We can hardly express our great pleasure in the thorough educational grounding Your Royal Highness has acquired without appearing to wish to flatter you."

She was, in fact, a natural blue-stocking, and her environment as well as her education encouraged her in this. Her mother, who had never been much with her, retired to Denmark when Christina was thirteen, and her beloved aunt, Princess Catherine, died when she was twelve. Her upbringing was entrusted almost exclusively to men, and it can have been no great change for her when, in 1643, she was definitely appointed a member of the Council of State. On her eighteenth birthday Christina took the oath as "King" of Sweden.

Her reign lasted nearly eleven years. It was a troubled time. In spite of the success of the Swedish armies in Germany, and the fact that Sweden was admittedly supreme in Northern Europe, the country as a whole was miserably poor. The nobles drew enormous incomes, and Christina herself at one time claimed 20 per cent. of the national revenue for her own use. She soon tired of Oxenstierna's "all-Swedish" policy. She no longer wanted Sweden to be champion of Protestant interests in Germany. She "considered the teachings of Luther and Calvin 'moth-eaten,'" and called the reactionary Chancellor "an old Goth." France, now weary of religious conflicts, was her spiritual home, and Christina fell more and more under the influence of Chanut, the French Ambassador. France, true to her policy of encouraging Protestantism abroad, had been Sweden's ally in the Thirty Years' War; but, as the negotiations that led to the Peace of Westphalia drew on, Mazarin discouraged the claims of the extreme Swedish Nationalists, whose leader was Oxenstierna. Christina agreed with him: "If I had the chance to bring peace to the Christian nations," she wrote to Salvius—a new favourite, opposed to the Chancellor—"this would be my whole desire, and

I should consider it my mission in life." A noble sentiment, but not likely to recommend itself in Nationalist circles, "when one thinks of Sweden's tremendous victories and the poverty-stricken and sparsely populated provinces which the Peace gave to her . . . even the monetary compensation was small."

The truth is, perhaps, that the Queen was growing a little tired of affairs of State. Her mind was active, but religion and philosophy were at least as dear to her as politics. She was now reported to understand eleven languages: "Latin, Greek, French, Italian, Spanish, Dutch, German, old-Swedish, Finnish, Danish, some Hebrew and Arabic . . . at twenty-three she knew the whole of Martial by heart." It was natural that she should seek companions on whom these accomplishments were not wasted. She "pressed the most famous savants of the time to visit her." Among them came Descartes, but he "caught a chill, as did almost all the scholars who were at her disposal." She "requested him to put in a regular appearance in her library at five o'clock in the morning." His room was insufficiently heated; the chill developed into pneumonia, and he died. Posterity has blamed Christina for his death, perhaps unjustly, for she herself was accustomed to a Spartan existence. Among the titles which learned men conferred on her at this time were "Christina Augusta," "Divina Princeps," "Suecica Pallas," "A Second Sun," "Another Minerva," "The Tenth Muse," "The Sibyl of the North."

Nor was her heart inactive. Her girlish romantic affection for Ebba Sparre gave place to maturer passions—this is not the place to discuss whether

which brooked no restraint. She disregarded her growing unpopularity. In the summer of 1652 appeared the elegant Spanish Ambassador, Don Antonio Pimentel. Christina lost her heart to him, and willingly lent her ear to his counsels, the object of which was to draw Sweden away from France to the side of Spain. The sympathy she felt for him she extended to his religion. There were persistent rumours that she was about to become a Catholic. Of her conversion she says, "*en méconnaissance Dieu je suis venue dans ses bras.*" Her biographer observes: "If she had been of a religious nature she could have found God as Gustavus Adolphus found Him; but she did not seek God. She was a human being with no loving instinct; a poor thing who did not even know how heartless she was. Her conversion to Catholicism was brought about by the last pleasure of the poor in spirit, the love of the sensational." How far this severe criticism is

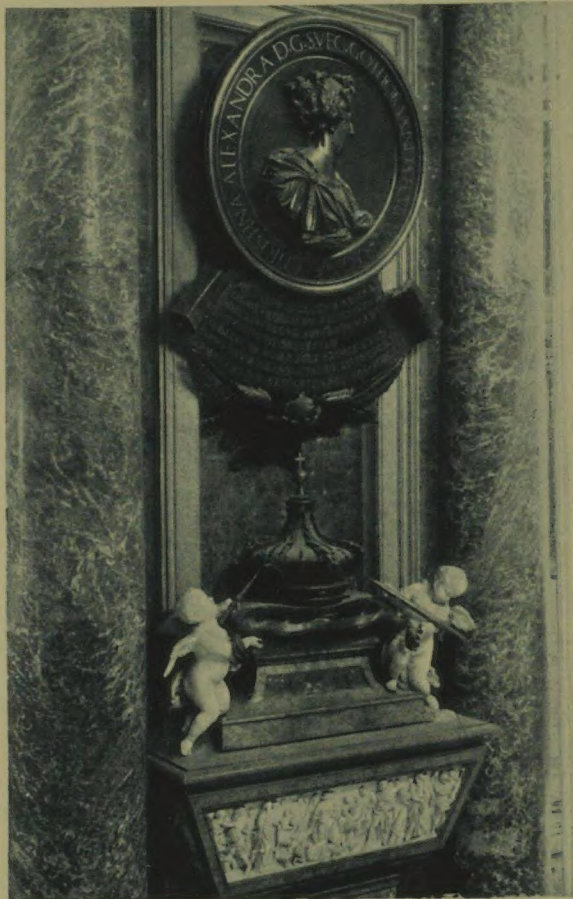
justified I am not qualified to say. If Christina's devotion to Pimentel, and later to Azzolino, is any criterion she does not seem to have been incapable of love. At any rate, she felt her position as reigning Queen of Sweden intolerable, and in the summer of 1654 she decided to abdicate in favour of her cousin, Charles Gustavus. Bailiff Brahe refused to lift the crown from the head of the last of the Vasas, so she took it off herself. Her last act was to set free all convicts and criminals under death sentence.

The final chapter of her life, from 1654 to 1689, makes a fantastic story. After her conversion (she posed a number of difficult questions to her Jesuit instructors: "Is there a difference between good and evil, or does everything depend on the useful or noxious character of an action?") she travelled to Rome, where she was received with tremendous acclamation, and lodged in the Farnese palace. She received the sacraments from the hands of Pope Alexander VII., who "loaded her with costly gifts" and had a medal struck to commemorate this "most important event for the whole of Christendom." But the

Pope soon found that she was not a compliant convert whose behaviour was likely to shed lustre on the Church. For the wave of Puritanism which was then visiting Rome she felt no sympathy. She laughed at the draperies with which Giandemaria, solicitous for her modesty, had decently clothed the statues in the Palazzo Farnese; and she persuaded Cardinal Colonna to fall in love with her, as a result of which the Pope had to banish him for a time from Rome. Momentarily deprived of Colonna, she fell in love with Cardinal Azzolino, the moving spirit in the *squadron volante*, a group of progressive cardinals, whose aim it was to free the Papacy from the excessive influence of France and Spain.

With intrigues, routs, and the society of learned men, her time in Rome passed pleasantly enough. But soon she was in debt. The Swedish Government would not pay her a tenth of what she felt to be her due. She lived in great state, arrogating to herself the prerogative of a reigning monarch. She even, while at Fontainebleau, had Monaldesco, the traitor and forger, put to death. This black act made her unpopular when she returned to Rome; financial embarrassment overtook her, and she was obliged to pawn her jewels. In 1666 she paid a long visit to Hamburg, meaning to cross over to Sweden to protect her interests there. But, to her mortification, she was forbidden the country. About the same time she made a claim to the throne of Poland, only to be saved from being made a laughing-stock by the discretion of Azzolino's agent, who "kept her candidature within the walls of his Chancery."

But she never lost her position in Rome. She extended her protection to the Jews; she revolutionised the theatre; she was hailed as "padrona di Roma." In 1681 the Swedish Government made her a provision which set her financial worries at rest. Her opinion of herself, which is sufficiently indicated in her observation to Bourdelot, "to attack me is to attack the sun," rose higher still. Even her biographer, who recognises her faults quite clearly, is dazzled by her. For him, the futility of her later life is masked by the magnificent gestures in which it was expressed. "The life of the extraordinary Christina of Sweden," he concludes flamboyantly, "was a microcosm of the whole amazing Baroque Age."



THE DAUGHTER OF GUSTAVUS ADOLPHUS, THE PROTESTANT CHAMPION, BURIED IN ST. PETER'S, ROME: THE TOMB OF CHRISTINA OF SWEDEN.



CHRISTINA OF SWEDEN, THE ECCENTRIC DAUGHTER OF GUSTAVUS ADOLPHUS: A PORTRAIT OF THE "SIBYL OF THE NORTH" WHICH SHOWS HER MASCULINE CAST OF COUNTERNANCE.—[Reproductions from "The Life of Christina of Sweden"; by Courtesy of the Publishers, Messrs. Hutchinson.]

Succession, which was giving increasing anxiety to the Swedish element in Christina's Court. Various *prétendants* were put forward, none of whom she would accept. At last she made a declaration to her senators. "The marriage tie," she stated, "would entail many things to which I cannot become accustomed, and I really cannot say when I shall overcome this inhibition." She went on to propose that her cousin, Charles Gustavus, should be her successor.

This suggestion pleased nobody, but Christina had now developed an imperiousness and irresponsibility of temper

* "The Life of Christina of Sweden." By Alfred Neumann. With Twelve Plates. (Hutchinson; 28s.)



WHEN A NOVA SCOTIAN SCHOONER RUNS INTO A BLIZZARD.

The correspondent who sends us this unusual photograph notes: "This is what happens when a Nova Scotian schooner runs into a blizzard. Scenes like the above are quite common along the waterfront in Canadian North Atlantic ports after storms such as have been menacing the fishing fleets and other craft this winter. The

seaman has to use a heavy hammer to break some of the ice which covers the deck of the ship to nearly a foot in thickness. The effect of the ice is one of great beauty; but to the fishermen, who have to depend for their lives on the ropes and equipment, such encumbrances represent a great peril."—[PHOTOGRAPH BY ALLEN FRASER.]

THE WORLD OF SCIENCE.

THE NATURAL HISTORY OF ABYSSINIA.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

NOW that Abyssinia is so much to the fore, it has occurred to me that a brief survey of some of the birds and beasts found there might prove of interest to my readers. For, though European hunters have seldom penetrated into that difficult country, they have brought to light the existence of many species which are to be found nowhere else, though they are all closely related to other species found outside that area.

In this great continent of Africa, as elsewhere, we find everywhere instances of this kind; and they are commonly attributed to the effects of the "environment." As any given species spreads outwards from a common centre, it is supposed, sooner

for tumblers, it is feared that the doom of this most interesting animal is sealed.

Surely one of the most beautiful animals of Abyssinia is Grévy's zebra, though it ranges also into Somaliland, and the Lake Rudolph district to the south. Moreover, it is not only the most northerly of all the zebras, but it differs from the rest of its tribe in the great size of the ears and the peculiar pattern formed by the stripes on the hind-quarters. The stripes on the rest of the body are much more numerous than in any other zebra, resulting in a coloration apparently adjusted to its habit of resting in dense scrub. It forms, in short, a "concealing coloration" of a very effective kind. Of the many races of elephant, determined largely by the shape and size of the ear, Abyssinia, with the Sudan, furnishes one of the most striking (*Elephas oxynotus*). Specimens of this type, from the Sudan, are most generally seen in Zoological Gardens which have the good fortune to possess an African elephant. But the famous Jumbo belonged to the West Sudan type (*E. rothschildi*), which, in this matter of the ears, is intermediate between the Abyssinian and W. African types.

Among the carnivores, the most interesting is the Abyssinian wolf, or cuberow. Its affinities seem to lie between the wolves and the jackals, and among these last it is the largest. Its coloration is of a bright foxy-red, with a black-tipped tail. Two closely related species of baboons are found in Abyssinia, and nowhere else. They are not, however, true baboons, because the nostrils open at a point some little distance from the end of the muzzle. In both, the neck and shoulders carry a heavy mane. Their peculiarities are well shown in the accompanying photograph of the "Gelada" baboon. The other species, *Theropithecus obscurus*, has no name in common speech.

I cannot, at the moment, find any description of the habits of this last. But the Gelada, sometimes to be seen in the London "Zoo," is said to live in large troops, and to haunt rocky regions, whence they descend to plunder the crops of the natives, when they often

Egyptians. The late Dr. Blanford described this first encounter with these formidable animals, on the march to Magdala, when he saw a troop of at least two hundred, hunting for corn dropped on



ONE OF THE TWO CLOSELY RELATED SPECIES OF BABOONS WHICH ARE FOUND IN ABYSSINIA AND NOWHERE ELSE: THE GELADA BABOON (*Theropithecus gelada*), WHICH LIVES IN LARGE TROOPS AND SOMETIMES ENGAGES IN PITCHED BATTLES WITH THE SACRED BABOONS, AS TO SHARE IN THE NATIVES' CROPS.

or later, to find itself isolated in a new "environment," which, in some mysterious way, causes changes in coloration, as well as in structure. It seems to be more reasonable to regard such changes as due to physiological causes. The isolated individuals, comparatively soon, begin to display evidences of an inhibited tendency to give free play to lines of growth hitherto held in check by intercrossing. As a result we get "local races." It matters not whether the "locality" is limited to a small island, like St. Kilda, for example, or to a continental area of several thousand square miles.

Abyssinia is such an area. And I propose now to give a few samples of "isolation" of this kind. Let me take first the Bohor-reedbeek. As Lord Rothschild showed some years ago, there are five distinct forms, or races, of this animal. The typical form is West African, ranging over Senegal and Gambia, the Gold Coast, and Nigeria. But it is found again in Uganda, and northwards in the Southern Sudan, whence it has made its way into Abyssinia, and beyond into Somaliland on the east. These several races differ in size and coloration, and in the form of the horns, which are peculiarly distinctive in the Abyssinian Bohor-reedbeek, and differ conspicuously from those of the kindred species of Somaliland.

The Tora hartebeest must also be mentioned here, since it forms one of the many different forms, or species, of this strange tribe, and is found only in Abyssinia and the southern parts of the Blue Nile basin. The Wala, or Abyssinian ibex, found only in the mountains of Simien, is a conspicuously finer animal than the Nubian species, and is by no means common in collections. It attains to a weight of as much as 260 lb., with horns nearly 4 ft. long. But as it is persistently hunted by the natives for the sake of its flesh, skin, and horns, which are used



THE UGANDA RACE OF THE BOHOR-REEDBECK; CLOSELY RELATED TO THE ABYSSINIAN RACE, IN WHICH, HOWEVER, THE HORNS ARE LONGER AND HAVE MORE NUMEROUS RINGS.

the ground where the horses had been picketed.

Of the birds of Abyssinia, three species call for special mention, though they are not confined to this interesting country. These are the pennant and standard-winged nightjars, for they are among the most extraordinary of living birds, and were described on this page not long ago; the Abyssinian roller, on account of the beauty of its coloration; and the ground hornbill. This last is a bird ranging across Africa from N.E. to the west, and is remarkable for the fact that the great casque surmounting the beak is open in front, so that it forms a sort of cavern, inviting, one might suppose, all sorts of unbidden guests to harbour there. In the S. African species it is almost completely closed, but is, nevertheless, a potential source of invasion. Nevertheless, no evil seems to attend this strange aberration.

What gives an added interest to the ground hornbills is the fact that they differ from all the other hornbills in that they have forsaken the custom of their tribe in living in trees and have become ground-dwellers. As a consequence, as in the case of ground pigeons, ground cuckoos, and ground parrots, the legs have lengthened, and very conspicuously so in the

case of these hornbills. No more striking witness of the effects of use can be found than is furnished by these cases.



ONE OF THE HANDSOMEST ANIMALS IN ABYSSINIA: GRÉVY'S ZEBRA; DISTINGUISHED BY THE PECULIAR PATTERN OF THE STRIPES ON ITS HIND-QUARTERS, WHICH PROBABLY PROVIDE A CONCEALING COLORATION WHEN IT IS IN THE DENSE SCRUB OF ITS NATIVE HAUNTS—A MOTHER WITH HER FOAL.—[Photographs by D. Seth-Smith.]

find themselves embroiled in conflict with troops of the Arabian, or Sacred, Baboon, so commonly represented on the monuments of the Ancient

TWO ESCAPE CHAMBERS IN EACH SUBMARINE: THE NEW DUAL SYSTEM.



FLOODING AN ESCAPE CHAMBER: A MAN UNDER INSTRUCTION TURNING A SMALL WHEEL TO LET IN SEA WATER—THE WATER-TIGHT DOOR HERE LEFT OPEN TO SHOW THE PROCEDURE WITHIN.



SHOWING THE BREATHING APPARATUS WORN WHEN ESCAPING FROM A SUBMARINE: A MAN UNDER TRAINING SEEN INSIDE AN ESCAPE CHAMBER THROUGH A PORT-HOLE CONSTRUCTED FOR OBSERVATION PURPOSES DURING INSTRUCTION.



HOW THE CREW OF A SUBMERGED SUBMARINE WOULD LEAVE IT: RISING THROUGH THE UPPER HATCH OF THE ESCAPE CHAMBER AFTER OPENING IT—A PHOTOGRAPH TAKEN IN THE PORTSMOUTH TRAINING TANK.



EQUIPPED TO BREATHE UNDER WATER: A MAN RISING TO THE SURFACE AFTER HAVING LEFT THE ESCAPE CHAMBER—THE UPPER HATCH BEING THEREUPON CLOSED WHILE THE CHAMBER IS DRAINED FOR THE NEXT FUGITIVE.

New and greatly improved apparatus for escaping from wrecked submarines has been installed in those of the "Shark" class, as well as the "Severn" and "Clyde," and is being fitted in all new British submarines as they are built. Under the new system (developed from the Davis method that saved five men from the "Poseidon" in China in 1931) each submarine is provided with two escape chambers, rising from the ship's floor to her outer casing, through which a hatch opens direct into the sea. These chambers are in the main gangway, and can be brought into use by closing water-tight doors. To ensure speed in emergency, the controls are triplicated. For training purposes, escape chambers have been built at the Submarine Depot, Portsmouth (where the above photographs were taken), and all submarine officers

and men are instructed in their use. The course comprises practice in using escape chambers and the personal equipment, and correct methods of breathing under water by means of special masks. To enable all members of the Submarine Service to take an annual "reminder" course of escape training, the Admiralty have constructed a training tank at Hong-Kong and are building another at Malta. The procedure in an accident would be as follows. Two men would enter the escape chamber, in Davis equipment (a kind of diving dress), close the water-tight doors, flood the chamber with sea water, open the upper hatch and rise through it to the surface. The hatch would then be closed and water drained out of the chamber into the bilges, whereupon two more men would enter and repeat the operation.

The Greatest Works of Art yet Returned from America to Europe:
The National Gallery's New Treasures—Seven Panels by Sassetta; and the Eighth at Chantilly.

REPRODUCTIONS BY COURTESY OF THE NATIONAL GALLERY. THE CHANTILLY PANEL IN THE POSSESSION OF SIR ROBERT WITT.

THE National Gallery announces, with justifiable enthusiasm, the purchase of a series of seven panels by Stefano di Giovanni, called more familiarly Sassetta. These pictures have long been known to connoisseurs of early Sienese painting, and thirty years ago were the subject of a lengthy and illuminating study by Mr. Bernhard Berenson, since when they have been generally recognised as among the very finest examples of the Italian genius. Their history is as follows: Sassetta, who was born in 1392, was commissioned to paint the high altar of the

(Continued opposite.)

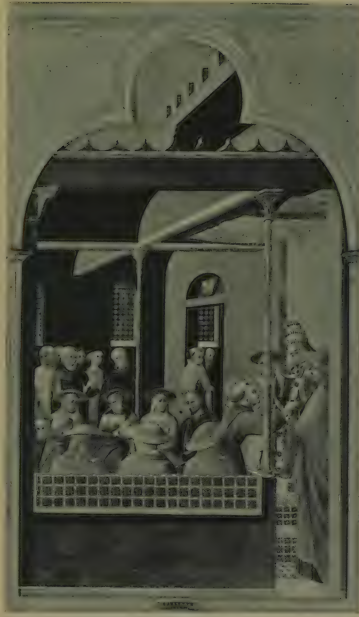


ST. FRANCIS GIVING HIS CLOAK TO A POOR NOBLEMAN, AND HIS VISION OF A HEAVENLY REWARD.



ST. FRANCIS RENOUNCING HIS HERITAGE.

Art-Collections Fund, Mr. Benjamin Guinness, Lord Bearsted, and Lord Duveen." Our fathers and grandfathers were brought up in the belief that every picture should tell a story; we ourselves have had drummed into our ears very thoroughly the axiom that anecdote has nothing to do with art. Protagonists of both schools of thought might study this series of masterpieces with advantage. Each panel was designed for religious edification, and its sole purpose was to present various episodes in the life of St. Francis, yet the storyteller never exceeds the bounds imposed by a carefully thought-out linear plan, and the artist imposes the story in so sublime a relation of colour and movement, and with so sensitive and poetic a vision, that nothing is easier than to forget everything but his purely æsthetic qualities. Imagine a mathematician working out to a successful conclusion a difficult problem for a severely practical purpose: many will admire the result for that reason only, and likewise many will stand in front of these pictures and admire Sassetta's powers as a storyteller. But many, too, will forget the result in their admiration of the mathematician's beautiful chain of logical reasoning: in just this way many will ignore Sassetta's story and stand amazed and delighted at his methods. Photographs give



THE FRANCISCAN ORDER RECOGNISED BY THE POPE.



ST. FRANCIS RECEIVING THE STIGMATA ON MOUNT ALVERNIA.

an adequate and accurate account of a picture's architecture, as it were, but Sassetta's range of pure and delicate colours is something which must be studied at first hand: his skies soar upwards into a silvery blue, soft olive greens contrast with pink and gold, and his greyish-browns are as light as that divine weed we uncouthly call "Old Man's Beard" when the sun shines on it. He can be solid and dramatic enough when he wishes, as witness the figure of the father of Francis protesting against his son's decision in the second panel (The Saint Renouncing His Heritage), and yet, when required, his personages tread on air in the way text-books are inclined to assert is the prerogative of Botticelli alone. The whole series is pure poetry wedded to the most delicate art. The altar-piece from which they come is admittedly the masterpiece of the artist's maturity, and is a most welcome addition to the Gallery, where the later Sienese school has so far been poorly represented. The only work of Sassetta in the collection has hitherto been an unimportant fragment of fresco from the Porta Romana at Siena. The set has been admirably framed and hung against a neutral background—a minor point, indeed, but one which is symptomatic of the energetic and enlightened policy which now guides the fortunes of this noble treasure-house.



THE FUNERAL MASS OF ST. FRANCIS.



THE MYSTIC MARRIAGE OF ST. FRANCIS OF ASSISI TO POVERTY. (The Panel at Chantilly.)

Church of St. Francis at Borgo San Sepolcro. He promised to "paint it with fine gold, ultramarine and other good colours, and to employ all the rubricates of his art, and to make it as beautiful as he could." He commenced the work in 1437, intending to have it finished in four years—actually the whole scheme was not completed until 1444. The artist died in 1450. The altar-piece was dismembered in 1752, but remained in the church till it was bought by a certain Cav. Sergiuliani of Arezzo in 1810. Nine years later eight scenes were in the collection of the Abate Angelucci as by Piero della Francesca (whose beautiful "Nativity," by the way, is in an adjoining room at Trafalgar Square), and were sold as such to an art dealer. By 1837 they were in the Demidoff collection at Florence; six of the remainder passed to the Chalandon collection in Paris, and the seventh into that of the Comte de Martel. In these collections the seven panels remained till Sir Joseph (now Lord) Duveen purchased them, and in 1927 sold them to Mr. Mackay, of New York. The whole series of eight formed the back of the altar-piece: the front, representing St. Francis in glory, belongs to Mr. Berenson in Florence. The Chantilly panel is reproduced here with its fellows. The Gallery announces that the purchase was made possible "with the aid of generous contributions from The National

(Continued below on left.)



ST. FRANCIS UNDERGOING THE ORDEAL BY FIRE BEFORE THE SULTAN.



ST. FRANCIS PACIFYING THE WOLF WHICH RAVAGED THE TOWN OF GUBBIO.

THE SAAR'S FERVENT WELCOME TO HITLER IN ITS "FIRST HOUR OF LIBERTY": A DAY OF REJOICING IN GER



THE FORMAL TRANSFERENCE OF THE SAAR TERRITORY TO THE GERMAN REICH BY THE LEAGUE OF NATIONS COMMITTEE: DR. FRICK (GERMAN MINISTER OF THE INTERIOR) SHAKING HANDS WITH LEAGUE REPRESENTATIVES AFTER THE CEREMONY.



BERLIN'S THANKSGIVING FOR THE RESTORATION OF THE SAAR TO GERMANY: A TYPICAL SCENE IN THE POTSDAMER PLATZ DURING THE ONE-MINUTE SILENCE, WHEN TRAFFIC PAUSED THROUGHOUT THE LAND AND CROWDS SALUTED.



"THE FLAGS RISE IN THE SAAR!" DR. FRICK (AT A MICROPHONE ON A HIGH PLATFORM OUTSIDE GOVERNMENT BUILDINGS IN SAARBRÜCKEN) WELCOMES THE SAAR BACK.



THE NEW GERMAN COMMISSIONER IN THE SAAR: HERR BÜCKEL (RIGHT), LEAVING WITH DR. FRICK (REICH MINISTER OF THE INTERIOR) AFTER THE OFFICIAL TRANSFERENCE CEREMONY.



SAAR MINERS AT THE HOISTING OF THE GERMAN FLAG: A "FULL-DRESS" PARADE, WITH BANNERS AND SAFETY LAMPS, OUTSIDE THE MINES OFFICE IN SAARBRÜCKEN.



HERR HITLER (STANDING ON THE FOOTBOARD OF HIS CAR) RECEIVING A BUNCH OF FLOWERS FROM A LITTLE GIRL DURING HIS ENTRY INTO SAARBRÜCKEN: AN INCIDENT SHORTLY BEFORE HE REMOVED HIS WATERPROOF IN SYMPATHY WITH THE RAIN-SOAKED CROWD.

Friday, March 1, the day on which the Saar was formally handed back to Germany, was an occasion of fervent rejoicing not only in that district but throughout Germany, and in Saarbrücken, the capital of the territory, the climax of enthusiasm was reached when Herr Hitler himself unexpectedly arrived in the town. As his car moved slowly through the streets, the crowd broke into wild cheers; as one eyewitness puts it, "the succession of Hells shouted in unison by thousands of voices sounded like gun-fire."



WITH HOPES FOR REEPIING BACK THE STRUGGLING CROWDS, WHO SHOUTED "WE WANT TO GET NEARER TO OUR FÜHRER": NAZI TROOPERS AT THEIR STRENUOUS TASK OF LINING THE STREETS OF SAARBRÜCKEN AS HERR HITLER DROVE PAST.

When Herr Hitler's car halted, a little girl handed him a bunch of lilac, and received a kiss in return. Noticing that everyone was soaked with rain, he removed his hat and waterproof—a dramatic gesture to which was attributed the cold that caused him to postpone Sir John Simon's visit to Berlin. Then the Chancellor stood for over an hour in heavy rain taking the salute at a march-past. The procession included troops, police, and detachments of various uniformed societies. The crush became so great that



HERR HITLER (STANDING IN HIS CAR, BAREHEADED AND WITHOUT HIS WATERPROOF IN PELTING RAIN) TAKING THE SALUTE AT A MASSIVE PARADE THROUGH SAARBRÜCKEN: A GENERAL VIEW OF THE PROCESSION THROUGH SAARBRÜCKEN OF TROOPS AND VARIOUS UNIFORMED ORGANISATIONS.

Storm Troopers and police had hard work to keep back the struggling crowd. There were some casualties and at least thirty women fainted. In the evening Herr Hitler addressed the crowd from the Town Hall. "I am happy to be with you," he said, "in the first hour of your liberty. It is a day of happiness for all Germany. I believe that it is also a happy day for all Europe, for it has removed the crisis under which two great nations have suffered most. Let us hope that our great neighbour is also ready, together with us, to seek peace, to grasp hands and to remove all the obstacles after the official transference ceremony, Dr. Frick, as Reich Commissioner, people through a microphone, welcoming them the Saar," he shouted, "and rise in all G

